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the interpretation of the statues of Antinous, the author of this volume has gathered the judgments of some fifty writers from Winckelmann (1717-1768) to Dietrickson (1834-). These he has arranged chronologically and finds that they may be divided into three general groups. First are the optimists, born before 1774 and expressing their judgments earlier than 1816. To this class belong Winckelmann, Meyer, Goethe, Adler, Heinse, Bromley, Levezow, Gruber, Beck. In general the judgments of these men presuppose the happiness and joy of living. Even the melancholy of the Antinous seems soft and sweet. Following this group are found two parallel but different classes of thinkers, the pessimistic-idealists and the realists. The former class consists of men like Schnaase, Braun, Stahr, Wieseler, Kugler and Carrière, who were born between the years 1798 and 1817, and expressed their judgments between 1843 and 1866. They see in the Antinous an expression of "Weltschmerz," a portion of the universal sorrow in life. The realistic tendency is represented in the judgments of K. O. Müller, Waagen, Friedländer, Burckhardt, Brunn, Heyse, Michaelis, Lübke and Helbig. These men in general are indifferent to the personal impression made by the object, and are interested rather in analysis, building up a general interpretation of an object through the consideration of details. Each of these groups of judgments evinces the changing spirit of the times. Thus from the wilderness of individual judgments we may secure what may be called a composite judgment. It may not present to our minds the sharp outline of the individual judgment, but it comes to us with greater authority. We have accustomed ourselves, by the historic method in archæology, to judge of objects through a series of antecedent and subsequent forms. This little volume is an application of the same method to interpretation.

A. M.

CHRISTIAN ARCHÆOLOGY.

BARBIER DE MONTAULT. *Traité d'Iconographie Chrétienne*. Orné de 39 planches par M. Henri Nodet, architecte. 2 vol., 8vo. Vivès; Paris, 1890.

This work is the first general treatise of any importance on the subject of Christian iconography from the artistic standpoint. It is not only a condensation of his predecessors' work but the result of personal labors of over thirty years. After an introduction treating of general iconographic symbols like the nimbus, the crown, costume, *etc.*, the following subjects are studied in successive chapters: *Time* (zodiac, seasons, calendars, *etc.*); *Nature* (sun, moon, elements, *etc.*); *Man* (soul, body, ages, wheel of fortune, death, *etc.*); *Virtues and Vices*; *Triumphs*; the *Sacraments*; the *Sciences, Arts and Trades*; *Society* (the Church, religious orders, *etc.*). A second

series of chapters treats of Angels and Devils, of God, of Christ, the Virgin, the Apostles, Evangelists, Saints and, finally, heresies.

The examples selected give proof of the author's great erudition and his work is one that will be indispensable to the student of Christian art.—EUG. MÜNTZ, in *Chron. des Arts*, 1891, No. 15. Cf. L. C[ROSNIER], in *Rev. Art Chrét.*, 1891, No. 1.

F. X. KRAUS. *Die Christliche Inschriften der Rheinlande*. Fol. Mohr ; Freiburg-i. B., 1890-91.

Prof. Kraus here publishes a complete collection of the Christian inscriptions of the Rhenish province anterior to the second half of the VIII cent. They number about 300 : nearly all are funerary and two-thirds of them come from Trèves (Germ. Trier). This latter fact is explained by the fact that Trèves was made the residence of some of the first Christian emperors in order to more easily fight the barbarians. As M. Le Blant observes, the development of Christianity in Trèves is due more to that cause than to evangelization, for the greater part of the inscriptions relate to persons of Latin race who took up residence there on account of the presence of the imperial court. On the contrary everywhere else Germanic names preponderate. Prof. Kraus has not confined himself to inscriptions but has included in his work all that constitutes the *instrumentum* of Christian epigraphy, leading thus to the publication of a number of monuments—rings, seals, intagli, spoons, etc. It is to be regretted that the author has limited the size of the public that can make use of his book by omitting all transcription of the inscriptions and explanatory notes. Typographically speaking the book is a model : almost all the inscriptions are given in fac-simile.—E. J. ESPERANDIEU, in *Rev. Art Chrét.*, 1891, No. 3.

HENRI-RENÉ D'ALLEMAGNE. *Histoire du Luminaire depuis l'époque Romaine jusqu'au XIX^e siècle*. Fol., p. VI, 702. Picard ; Paris, 1891.

The subject of this book is novel and interesting. Lighting has held from the beginning in Christian worship an important place. The materials are drawn equally from monuments, existing in churches and in collections, and from manuscripts and print. This sumptuous volume is illustrated by 500 engravings and 80 colored plates. The first chapters, somewhat perfunctory in character, relate to antiquity. For the early Christian period the author makes use of texts, most of which had already been collected by Cahier and Martin and by Labarte. These he does not in every case interpret correctly : he also shares the delusion about the panic of the year 1000 which has been proved of late to be imaginary.